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MODERN LANGUAGE NOTES.

Baltimore, June, 1887.

AVAILABLE FRENCH TEXTS V.

Mr. Carl Schoenhof, Boston, has really published only one small volume which, strictly speaking, can be classed under what we have called 'French texts.' But this is a gem in its way, George Sand's 'Marianne.' In the French editions it is printed in the volume called 'La Tour de Percemont' so that it could not be procured separately. No short story by George Sand could give a truer idea of what she is at her best than 'Marianne.' It is difficult enough to be read at the end of a second year of French, or at the beginning of a third. Although Professor Jules Luquiens, of the Massachusetts Institute of Technology, in the preface of the volume which he has edited for Mr. Schoenhof, calls it a reader, he has produced a work which deserves not to be confounded with the ordinary school readers made up of short extracts. His 'French Prose of Popular Science and Descriptive Literature' contains only eleven selections which, if two be omitted, average over thirty-five pages in length. He may then be fairly said to have presented in his thick volume of over 400 pages a collection of annotated texts made up of material "suitable for imparting the habit and, in a manner, the vocabulary of scientific literature." To justify the first part of his title, M. Luquiens has selected from *Elisée Reclus*, *Milne-Edwards*, *Flammarion* and *Toussenel*. The more literary selections are from *Michelet*, *Victor Hugo*, *Alexandre Dumas* and *Marc-Monnier*.

Mr. Schoenhof is also the special agent in the United States for the school publications of the London house of Hachette & Co. The catalogue of this firm presents a more extensive and varied list of educational works for the study of French than any other in England or America. Leaving aside the numerous books for children, the grammars and readers, the following deserve notice as available texts. M. Gustave Masson's 'Choice Readings from French History' is a series in three volumes of which the intention is excellent. They are respectively entitled: I. 'From Roncevaux to

Monthléry (778-1465);' II. 'From Pavia to the Death of Henry IV. (1525-1610);' III. 'From the Accession of Louis XIII. to the Battle of Waterloo.' They are provided with maps, indices, glossary and notes by the editor. They are made up of extracts, principally from the chroniclers and memoir writers, but also from the poets, chronologically arranged so as to present in succession the main events of French history as told by contemporaries. At least such appears to have been the aim of the publication. But there are unaccountable gaps. There would be room between the first and second part for an additional volume from 1465 to 1525. These first two parts, containing only French anterior to what is the classical or modern period, would be in place only in classes where old or, at the latest, sixteenth century French was studied, and for such, special Readers and Chrestomathies by specialists have been made both in France and in Germany. The best of the three parts is the third, though the extracts in this from *Bassompierre*, *Fontenay-Mareuil*, *Mlle. de Scudéry* and others would be found rather obscure by ordinary French pupils. The editor has besides undertaken the impossible task of presenting in 150 pages specimens of a very rich period of memoir writing. M. Gustave Masson has shown that he could do good work in this direction when he limited himself to one reign, as in his 'Louis XIV. and his contemporaries, as described in extracts from the best Memoirs of the Seventeenth Century' (Clarendon Press).

Passing over several pages of graduated Readers we come to the most interesting and original part of the Hachette (London) publications. This is the series provokingly and uniformly stamped on the back 'Modern Authors' I., II., III. and so on up to XXXV. at the present time. These are all neat volumes, well bound, varying in price from one shilling to 2s. 6d. They are all provided with notes some very abundantly indeed. As texts they are all valuable, presenting complete productions of some of the best modern French writers. The choice is scrupulously made from the strictest stand-point of English propriety. The first volume contains two of *Edmond*

About's most charming stories, 'La fille du Chanoine' and 'La Mère de la Marquise.' These are very easy and delightful reading, as are also the stories by Töpffer, Souvestre, and Enault published in the collection. Lacombe, 'Petite Histoire du Peuple français' is true to its title, but it will be disappointing to one who seeks in it for a continuous exposition of the facts of French history. It was not written for schools, but as a sort of popular republican tract addressed to the working classes of France, to show what they had gained by the Revolution and the abolition of ancient privileges. The language is very simple and straightforward, but it presents many difficulties, which M. Jules Bué the annotator has cleared up by an English translation, generally with no farther explanation.

The historical stories by Mme. De Witt (née Guizot) are intended for younger pupils. There are two in the series; 'Derrière les haies,' a picture of the Vendean war, and 'De Glaçons en Glaçons,' a story of Napoleon's invasion of Russia. 'Lascaris ou les Grecs au XV^e siècle' is a historical tale in Villemain's most brilliant style, composed in 1825 during the Greek struggle for independence. It is not difficult reading. The volume containing selections from Alfred de Musset is one of the most interesting and useful in the series. Everything in it is of high literary merit. There are two comedies: 'Il faut qu'une porte soit ouverte ou fermée' and 'On ne saurait penser à tout;' two charming stories in prose 'Croisilles' and 'Pierre et Camille;' and thirty-six pages of verse. All this gives as true an idea as can be given in a book for educational purposes of the author of 'Rolla' and 'Namouna,' the beauty and purity of whose language are so great that he deserves a place second to none as a model of French style.

The seventh volume of 'Modern Authors' is, Ponsard, 'Le Lion amoureux,' a rather prosy historical play in verse, of interest, however, as presenting a picture of French society under the Directory. It is difficult enough for advanced reading and is full of allusions to the events of the Revolution. The next two volumes bear the name of Guizot. They are 'Alfred le Grand, ou l'Angleterre sous les Anglo-Saxons' and 'Guillaume le Conquérant,

ou l'Angleterre sous les Normands.' The first is signed Guillaume Guizot, a name which will do for both father and son; the 'Guillaume le Conquérant' was avowedly written by Pauline Guizot and revised by the father. They both contain excellent historical reading, easy enough to be taken up during the first year of study. As an example of the poetic prose of the beginning of the century, one of the very best specimens perhaps, 'Les Aventures du dernier Abencerage' by Chateaubriand, is a very welcome publication. It is very short and very pretty, if a certain sentimentality of tone is not considered too offensive. There is, of course, the pomposity of expression inseparable from the labored prose of the author of 'Le Génie du Christianisme.' But as affording variety in the choice of texts of literary value, it is an excellent selection of easy French.

Number 11 is Scribe's 'Bertrand et Raton,' often published before; number 12 a work that has, of late, met with much favor in England, 'Lazare Hoche' by Emile de Bonnechose. This is a beautifully written biography. Nothing better could be selected by an instructor who wished to combine the study of a very interesting and very important period of French history with the study of the language.

Even this summary notice of the first twelve volumes of 'Modern Authors' shows that the London Hachette house has been successful in its attempt to furnish reading material that is not hackneyed. The series improves as it goes on, as what there is to say of the subsequent numbers will show.

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THE ANGLO-SAXON PERFECT PARTICIPLE WITH *habban*.

The object of this brief paper is to show approximately the light in which Anglo-Saxon antiquity regarded the past participle, when this participle was united with the auxiliary *habban*, viz. (1) as to whether, in analytically formed perfect and pluperfect tenses, the participle simply governed the direct object without agreeing with it, or (2) whether it agreed with the associated object as "predicate attribute." For the purposes of the discussion six